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inches high and of the shape known as "helmet," is marked I G enclosed in a rectangle probably the mark of John Germon, who was working in Philadelphia in 1788. Another creamer (No. 4, p. 53) which dates from about 1790 to 1810 stands six and one-eighth inches high and bears the mark of John McMullin (1765-1843) of Philadelphia. The third creamer (No. 6, p. 53) is probably the work of William Haverstick, also a Philadelphia maker, who appears there at least as early as 1779 and as late as 1794. Four teaspoons are marked W H enclosed in an oval which may be the mark either of William Hackle who was a silversmith in Philadelphia from 1765 to 1767 and is found in Baltimore in 1772, or of William Hollingshead who was working in Philadelphia in 1762. Further research will be necessary to clear up this question. Haverstick's mark also appears on an urn-shaped sugar-bowl (No. 2, p. 42) which measures, with its detachable cover, nine and one-eighth inches in height and is the largest piece in the collection. Another Philadelphia maker, John Aitken, working there in 1796, is represented by a plain beaker (No. 9, p. 54) three inches in height with a narrow moulded band at the top and base.

L. P.

SWORD GUARDS IN THE MUSEUM THE D. Z. NORTON COLLECTION

In the days of sword guards Japanese men did not wear jewelry as we know it, but they spent their pocket money just as lavishly in other ways. The medicine box (*inro*) which hung from the belt of every gentleman was elaborate, and more often than otherwise expensive. The pipe and tobacco case was also a source of personal extravagance and luxury. The little hooks and ingenious clasps and cords that fastened the outer garments (*haroi*) were made of precious metals, or carved and cunningly fashioned, to lure one to deeds of extravagance. But above all there was the serious business of selecting one's sword, (an invariable companion to every gentleman) as well as the sword furniture that went with it. Much money could be spent on the scabbard and metal fittings, the most necessary of which was the guard, *tsuba*, or the "object that clinches the blade."

The guard, like the sword, had to stand the test of strength, yet not be too heavy to interfere with dexterous handling of

the sword, and must be properly shaped to protect the hand. As a necessary and important part of the sword it occupied a prominent position. Very early in its history, therefore, it naturally became an important ornamental feature.

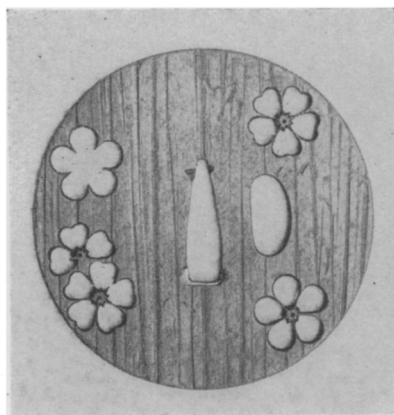
At first, the ornamental feature took second place and the guards were either solid or perforated merely to insure proper balance, for in the mind of the early maker there were three essentials never lost sight of—strength, lightness and appropriate form.

Later, about the tenth century, the sword, and therefore the guard, was of little practical use. War was a thing of the past and courtly functions were the only occasions when the sword was required—merely as an adjunct to the court dress. The guards of the time, therefore, were small, inadequate for the purpose for which they were intended, and purely ornamental in character. A little later, however, internal wars changed the conditions and a great increase in the production of personal armament of all sorts resulted. The guard increased in size but in order to keep it light (one of its essential qualities) perforated patterns were the vogue. The smiths themselves were the principal makers of war-like guards.

The purely practical, perforated patterns did not continue long in popular favor, however, because the active schools of painting and designing inspired large numbers of designers of sword guards, sword furniture, etc., to apply the pictorial style to the work; even the painters themselves tried their hand at it. Pictorial design and pure pictorial representation were the two phases of decoration most in favor.

The last of the seventeenth and the early part of the eighteenth century saw this pictorial phase of sword guard decoration at its height. Softer metals were used, steel being no longer imperative because war time tests no longer prevailed. In fact all kinds of material were experimented with and actually tried, including leather and lacquer. The extensive use of alloys, to procure a particular kind of surface, or surface patina, became a common practice in the craft. Even the enamel workers adapted their processes to the adornment of the guard.

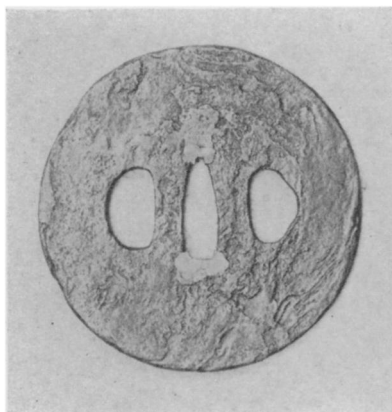
After 1868, when the edict prohibiting the carrying of swords was passed, sword guards were no longer in demand. Great quantities were destroyed, while others found their way into



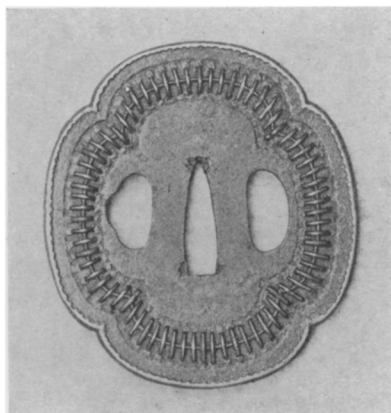
No. 1 Pierced and Chased
Iron Guard



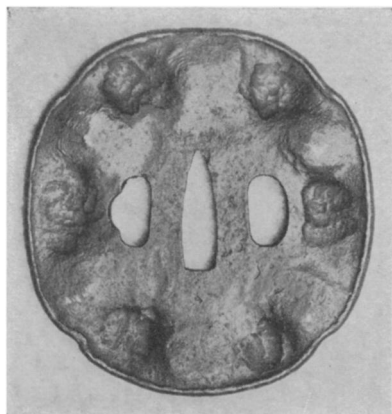
No. 2 Solid Bronze Guard with
Raised and Inlaid Decoration



No. 3 Solid Iron Guard with
Corroded Surface



No. 4 Solid Iron Guard Inlaid
with Brass and Iron Wire

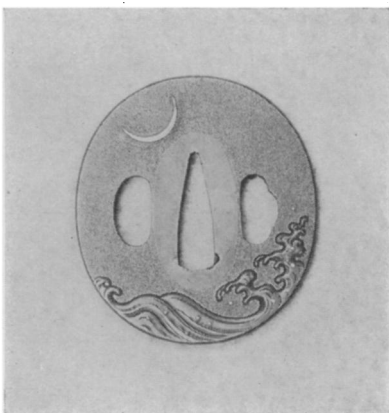


No. 5 Solid Steel
Guard



No. 6 Solid Iron
Guard, Hammered
Ground, with Raised
and Tooled Decoration

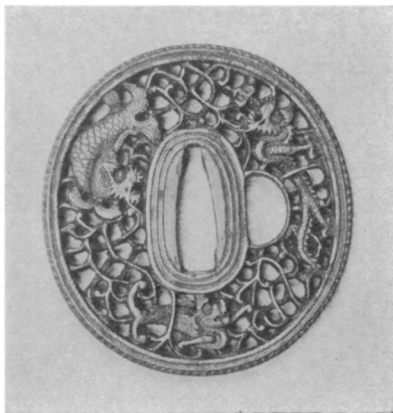
No. 7 Solid
Bronze Guard,
Shibuichi Finish



No. 8 Solid
Guard of Red
Bronze



No. 9. Cast Iron
Guard with
Chiselling



ERRATA

Page 49, item 2 should read in place of item 6, page 50.

Page 50, item 6 should read in place of item 2, page 49.

Captions for illustrations No. 2 and No. 6 are also reversed.

Occidental collections. They will always remain an interesting and unique part of any Oriental collection largely, of course, because they are wonderful specimens of metallurgy, but also because they are superb examples of metal design and handicraft, the workmanship of which has never been surpassed. They are also unique because they have no counterpart in the East, or the West, as expressions of pictorial metalwork.

The illustrations herewith are selected from 300 examples in the collection of sword guards presented to the Museum by D. Z. Norton and were chosen principally because they represent more fully than others the various phases of metal technique. They show singly, or combined, the processes of inlaying (in its simplest and most complicated forms) hammering, repoussé, damascening, tooling, casting, forging, etching, encrusting, stamping, sawing, punching, and enameling. Besides all these exact processes there is the treatment of surfaces to produce color or texture by means of oxidizing, corroding or scratching, and the extensive use of alloys, some of which are still unknown to our Western World. The guards enumerated are of the nineteenth century and are in the order of the illustrations on pages 47 and 48.

1. Pierced and chased iron guard representing the surface of a sawed board: pierced cherry and plum blossoms. The metal was hammered out and the surface tooled to imitate wood. The perforations were punched and finished with a file. The dark surface is partly due to the kind of iron used, and natural oxidation, as well as the chemical bath to which it was submitted before it left the worker's hands.

2. Solid bronze with raised and inlaid decoration. The surface is finished in *shakudo* (jet black). The figure is in high relief encrusted here and there with gold and silver to bring out important details of the clothing. The three-legged frog is overlaid with gold foil; the waterfall is silver inlay; and the leaves are inlaid gold of various colors. The trunk of the tree is tooled and sunken below the surface, closely resembling a common Egyptian technique. All other parts, where the worker wished to bring out a more realistic effect, are tooled.

In this example we have five processes represented, each adding a distinct charm to the whole. The final effect, therefore, was far more important to the worker than any demonstration of technique.

3. Solid iron guard with corroded surface. Two pieces of metal of different degrees of hardness were hammered together, and after having been folded and flattened out a sufficient number of times a round guard was cut out and hammered to the right thickness. It was then submitted to an acid bath. The softer metal naturally disintegrated faster than the harder under the action of the acid with the result that an inimitable surface was obtained, which when carefully colored and finished finally produced a guard of admirable texture. It takes on an ancient appearance without apparent imitation; therefore, it frankly appeals to one's artistic imagination. Some process was employed to soften the lines of the corrosion but so skillfully handled that no trace of it is detectable.

4. Solid iron inlaid with brass and iron. Around the rim is inlaid a band of brass and on the roughened narrow band running parallel is made a so-called centipede design of brass and iron wire. The ends of the brass and iron wires are inlaid into the iron ground over a center or spinal wire. The different kinds of wire are used merely to produce a light and shade effect. It is amazing to see how realistic the device is in spite of its highly conventionalized character.

The surface of the guard had been hammered and submitted to a corrosive bath before the inlaying of the wire. The process of attaching the wires is that of inlaying, though the wires themselves are inlaid only at the ends.

The channel that holds the inlay around the outer edge of the guard is exposed at one point and shows a startling freedom and apparent carelessness in construction. This roughness is entirely done away with, however, in the finished part by the skillful use of the hammer in flattening, overlaying and controlling the edges of the inlaid material.

5. Solid steel guard. Six deep impressions (*repoussé*), showing heavy hammer marks, alternate from reverse to obverse around the outer field. The edge is a raised hammered rim of irregular outline. The surface has a black-brown finish.

Plain, substantial guards of this nature, symbolizing a hardy warlike spirit, were favored by Japanese warriors in feudal times.

6. Solid iron guard, hammered, with raised and tooled decoration embellished with gold encrustation. The carefully modu-

lated marks of the hammer, expressed in the finished surface by delicate light and shade, produce a slightly vibrating surface.

The cuts of the chisel, used for the damascening, are made in various ways, thus producing a cloudlike effect for the clouds, a different effect for the earth and still another for the rocks and mountains. Bits of gold and silver inlay also produce a variety of sparkle in the picture, and by corroding and pitting an interesting texture is produced.

7. Solid bronze guard. The surface resembles silver but is of a special finish, peculiar to Japanese metal work, known as *shibuichi*. The surface of the guard was lightly punched all over and then submitted to a chemical bath, with the result that a surface of uniform texture was produced.

A single incised wave below relieves the monotony of the uniform surface, and the whole is brightened by bits of inlaid gold suggesting phosphorescence on the water. A crescent moon of inlaid silver shows brightly against the dark *shibuichi* ground producing a most realistic night scene at sea. Around the edge is a band of polished *shibuichi*.

8. Solid guard of red bronze. The design is incised with shaded strokes to resemble brush technique. This simple method of producing a lively pictorial effect in metal is unique with Japanese metal workers.

A small demon is peering out of the foliage on the reverse side of the guard while Shoki is sharpening his heavy sword on a flat rock by a waterfall preparatory to annihilating him.

9. A cast iron guard with chiselling. Intricate pattern of entwining wave and cloud forms and dragons. There is much ingenuity and skill shown in the interlacing of the pattern, some of the parts passing entirely through other parts without touching or being supported.

This technique, resembling somewhat the undercutting of wood carving, is said to be of Chinese origin and is called by the Japanese *Namban* style. The design is complicated and not convincing, but the technique is amazing.

J. A. M.

AN APPEAL FOR NEW MEMBERS

For the past two years the Museum has made no active campaign for membership, believing that the war needs of the country made such an appeal unpatriotic. It is believed that